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ABSTRACT

This handbook describes the nature and content of art education and includes some suggested possibilities for implementing art programs. It is directed to principals, directors of instruction, superintendents, and boards of education, and is intended to help school districts improve, expand, and develop an art curriculum that is suitable to each district's needs, interests and capacities. There are five major headings: 1) Administration of the Art Education Program; 2) Elementary Art Program; 3) The Middle and Junior High School Art Program; 4) The Secondary Art Program; and 5) Finance and Operations. The philosophy and requirements of quality art programs presented in this handbook are consistent with those established by the National Art Education Association. (FDI)

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ADMINISTRATOR'S HANDBOOK FOR ART EDUCATION

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ADMINISTRATOR'S HANDBOOK FOR ART EDUCATION

Developed by the Curriculum Development Section
Office of General Education
Department of Education
Columbia, South Carolina

Cyril B. Busbee, Superintendent
1972

PREFACE

Although man is a social animal who lives in groups and communities in order to survive, he also has a private individual existence. Many varied experiences happen to all of us and it's human nature to tell others about them. To communicate our ideas and sentiments, we use many kinds of languages—conversation, songs, drama, letters, and the visual arts.

Throughout history man has used art to satisfy his individual needs for personal expression, his social needs for display, celebration, and communications, and his physical needs for utilitarian structures and objects.

The arts are absolutely essential to human life. The most effective means of bringing art to the public is through education.

The function of fine arts education in the curriculum should be clear as a requirement for the total development of all students. Man must feel as well as think; he must create as well as discover or learn. As educators, we must cultivate in the child a sensitivity to the world of sound, form, color, emotion, and spiritual empathies, just as intellectually we must make him cognizant of language, symbols and the abstract tools of thought.

Cyril B. Busbee
State Superintendent of Education

INTRODUCTION

This **Administrator's Handbook for Art Education** describes the nature and content of art education and includes some suggested possibilities for implementing art programs. It is directed to principals, directors of instruction, superintendents, and boards of education, and is intended to help school districts improve, expand, and develop an art curriculum that is suitable to each district's needs, interests, and capacities.

The philosophy and requirements of quality art programs presented in this handbook are consistent with those established by the National Art Education Association. They are summarized in the Association's publication, **The Essentials of a Quality School Art Program:**

> "If art education is to contribute effectively to the development of personal expression, qualitative aesthetic judgments, cultural understandings, and visual discrimination, then professional imperatives need to be continuously redeveloped as the society changes. This reassessment should, within the context of current professional goals, be concerned with content of the curriculum, qualifications of personnel, and instructional arrangements and facilities.
>
> "Art has four aspects: seeing and feeling visual relationships, producing works of art, knowing and understanding about art objects, and evaluating art products. A meaningful school art program will include experiences in all of these areas. A planned program in art should be provided at all educational levels from kindergarten through high school. At each grade level, art experiences should be selected and organized with different emphases and different degrees of intensity and complexity so as to result in a broadened understanding in all four aspects of the art subject: perceiving, performing, appreciating, and criticizing."

Specific recommendations concerning space, materials, equipment, and pupil-teacher ratio are also consistent with the Association's recommendations.

We wish to acknowledge the work and efforts by the South Carolina art teachers, supervisors, principals and curriculum directors who have participated in the development of this publication. We hope this publication will be helpful to school decision-makers in their efforts to develop effective art education programs in South Carolina's public schools.

Thomas A. Hatfield
Art Consultant

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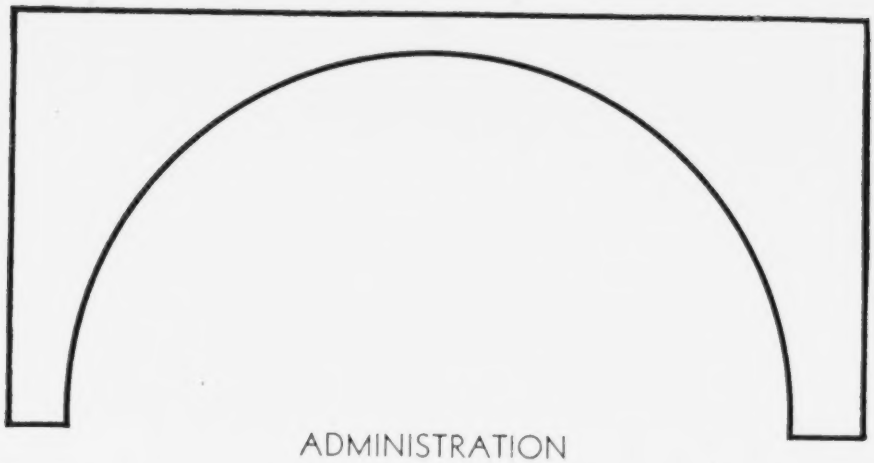


ADMINISTRATION

Man uses art to understand himself and the world around him both when he produces works of art and when he contemplates them. One of the traditional functions of art has been to emphasize individual interpretation and expression.

The visual arts today continue to be a means whereby man attempts to give form to his ideas and feelings and to gain personal satisfaction through individual accomplishment. The growing complexity of our contemporary culture, including its visual aspects, requires of every individual a capacity for visual discrimination and judgment.

Principles for Art Education

- Art education's major value is in developing abilities to produce, comprehend and evaluate visual-aesthetic form.
- Art is a complex subject. Skill, knowledge and appreciation do not develop automatically; they must be acquired through a systematic program of art instruction.
- Art possesses intellectual and emotional components; they are both dealt with through appropriate art education processes.
- Learning in art can be assessed; evaluation should focus on individual growth as it is reflected in what one produces and in the quality of one's response to aesthetic form.

Aspects of an Art Program

A planned program in art should be provided at all educational levels from kindergarten through high school. At each level, art experiences should be selected and organized with different emphases and different degrees of intensity and complexity to broaden understanding in all four aspects of the art subject: perceiving, performing, appreciating and criticizing. For these aspects, certain common objectives of the school art program can be specifically stated and certain basic experiences can be provided to help achieve them.

Component One: Development of Visual and Tactile Perception

Perception sensitizes students to the world about them. It enables them to see, feel, and comprehend form, color, and texture as well as subtleties in their daily

Chart 1. Sequential Development of Components of Art Education

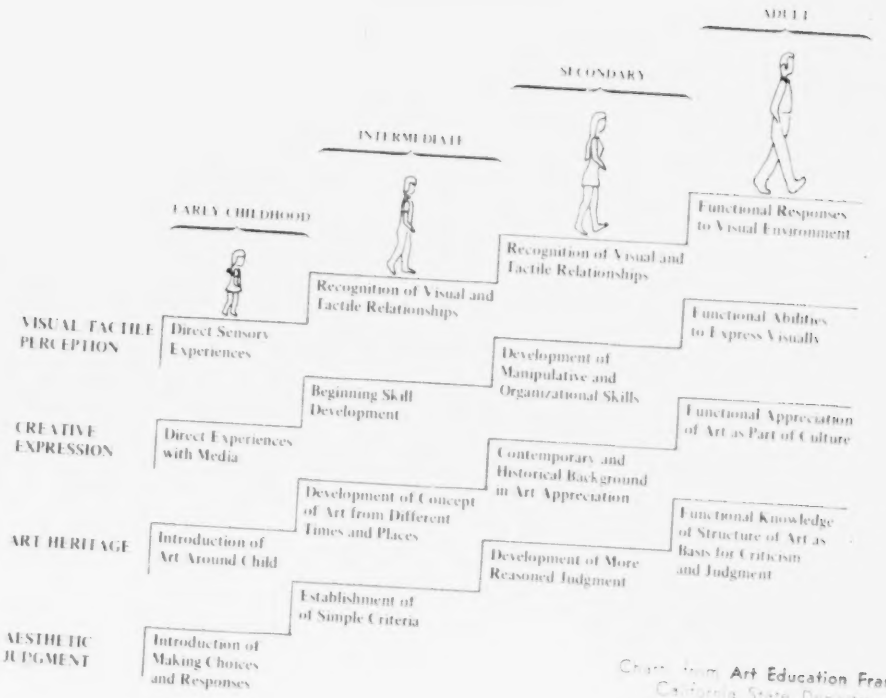

ADULT
SECONDARY
INTERMEDIATE
EARLY CHILDHOOD
Functional Responses to Visual Environment
Recognition of Visual and Tactile Relationships
Recognition of Visual and Tactile Relationships
Direct Sensory Experiences
VISUAL TACTILE PERCEPTION
Functional Abilities to Express Visually
Development of Manipulative and Organizational Skills
Beginning Skill Development
Direct Experiences with Media
CREATIVE EXPRESSION
Functional Appreciation of Art as Part of Culture
Contemporary and Historical Background in Art Appreciation
Development of Concept of Art from Different Times and Places
Introduction of Art Around Child
ART HERITAGE
Functional Knowledge of Structure of Art as Basis for Criticism and Judgment
Development of More Reasoned Judgment
Establishment of of Simple Criteria
Introduction of Making Choices and Responses
AESTHETIC JUDGMENT

Chart from Art Education Framework
California State Department of Education
Sacramento, California

Chart 2. Art Education Goals

Through development of **visual and tactile perception**:	Through encouragement of **creative expression**:	Through study of **art heritage**:	Through development of **aesthetic judgment**:
All students respond to visual experiences and become conscious of aesthetic qualities in the world about them. They function as aesthetically alert citizens who recognize and react to the visual quality of their environment.	*All students* develop the ability to express themselves visually when they acquire useful skills and techniques that are employed in personal visual communication.	*All students* become informed about and appreciative of art and recognize that art is a visual and expressive record of mankind's development.	*All students* become aware that they can view, consider, and judge art works that have been created by themselves or others. They use art language in comparing and evaluating art forms.
All students develop the essential senses of sight and touch, not only as physical functions, but also as intellectual, emotional, and expressive acts.	*All students* experience deeply and succeed sufficiently in creative expression so that art enjoyment is accepted as a natural part of everyday living. They consider personal art expression as natural as reading, writing, or speaking.	*All students* come to know the functions of the visual arts and the relationship of the arts to humanity. They recognize artistic achievements as measures of cultural advancement.	*All students* formulate personal criteria for making aesthetic judgments and personal decisions involving the artistic qualities of consumer products, the visual environment, and formal works of art. They value art as a unique form of communication as well as an indispensable element in all man-made objects.
Some students become keen observers, writers, critics, and leaders in the cultural life of their community.	*Some students* demonstrate and develop special talents, some becoming artists, craftsmen, teachers, or architects, while others engage in expanding art-related fields.	*Some students* pursue the cultural-historical study of art, becoming curators, collectors, teachers, historians, or anthropologists.	*Some students* pursue art criticism and philosophy in depth, becoming philosophers, critics, writers, teachers, and so forth.

experiences. Through the development of heightened perception, individuals come to value, use, and derive pleasure through the faculties of sight and touch. The ability to perceive is fundamental to art expression and appreciation.

Component Two: Encouragement of Creative Art Expression

Purposeful visual expression is accomplished when the urge to communicate is linked with originality and with knowledge of the structure and language of art. Expression is cultivated through direct personal experiences with art media and involves those skills that enable students to communicate ideas, images, symbols, spirit, and feelings in visual forms.

Component Three: Study of Art Heritage

The study of art within cultural contexts develops a broad base of understanding artists and works of art and their evolution and function in both past and contemporary times. Knowledge of the artistic accomplishments of the world's great cultures enables the student to see the place of art in relation to those cultures and to grasp the relevance of the arts in the value structure of our own society.

Component Four: Development of Aesthetic Judgment

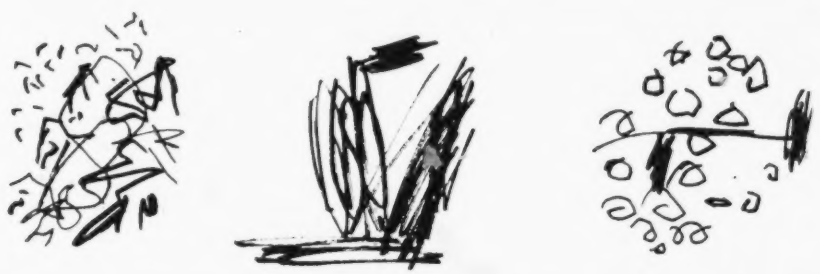
Aesthetic judgment involves the study of the visual, intellectual, and philosophical bases for understanding art and for making judgments about its form, content, technique and purpose. Students' concern for their visual environment is enhanced as they learn to recognize, talk about, and work with the underlying structure of art. They also come to understand issues and to develop criteria for appraising visual forms and for forming personal preferences and opinions.

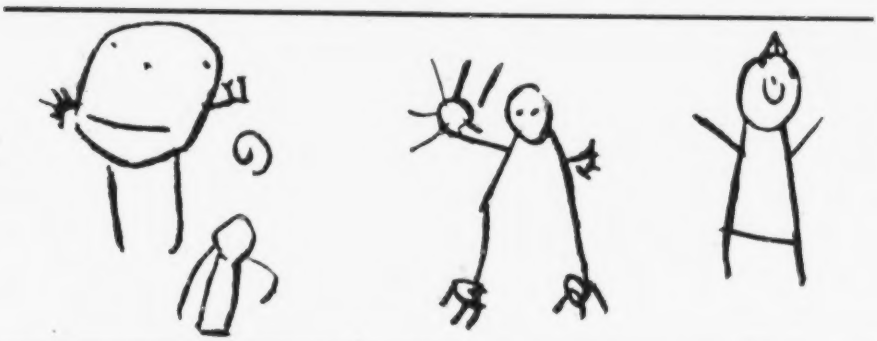
Administration

Effectiveness of the art education program is directly related to the environment within which the program operates. The school administration should provide trained and experienced teachers, sufficient time, adequate facilities, instructional aids, and high quality equipment and materials. The art education environment must also be adaptable to rapidly changing conditions within the total school program.

In providing art instruction in any school, it is first necessary to study the needs of the school and school system (teachers, children, community) and the resources

Uncontrolled scribbling lacks order and consistent direction. As the child develops more eye-hand coordination, he begins to produce longitudinal and circular scribbles.





A child's first attempt at drawing a man. A circle forms the head or body and longitudinal marks are added for legs and arms

available (school budget, abilities of available personnel, and the physical potential of each school). The success of the chosen method lies in correct and intelligent implementation.

The local school board members, curriculum specialist, principal, superintendent, business manager, and director of personnel play important parts in the development and implementation of the school art program. School administrators can contribute to the quality and growth of the art program through their awareness of:

the characteristics of a quality art program;
the contribution that the visual arts can make to the educational program as well as to society at large;
the relationship of art to other disciplines in the school curriculum.

The Board of Education

establishes an educational philosophy and policy which includes art education;
procures adequate resources to implement a quality art program;
appoints the necessary art personnel to service the art program;
appraises the art program and adopts plans for improvement and expansion.

The Superintendent

establishes a budget for adequate art facilities, equipment, and supplies;
encourages art teachers and classroom teachers to attend professional conferences and to participate in art inservice programs;
supports the art program as an integral part of the total school program;
provides incentive for continued study, travel, and observation of other art programs;
selects certified art teachers with the help of the art director or supervisor;
provides appropriate funds for community-oriented enrichment programs and the services of qualified people.

The Principal

supports and encourages the art teacher to develop and improve the art program;
generates interest in the program by providing ample display areas;
engages in student and PTA art-centered programs and publicity;

encourages schedule flexibility for longer art periods, field trips, environmental excursions, and other art related activities;

recognizes that art is a vast field and that competence only comes with continuous study and involvement; therefore, he provides classroom teachers with time to grow in art and art materials through inservice training;

provides adequate storage space for art supplies and art projects;

schedules time for the art teacher to plan with classroom teachers and personnel of other special subject areas, hold parent conferences, plan the curriculum, arrange displays, distribute special art supplies, and have adequate time for preparation and clean up.

The Art Supervisor

The art supervisor initiates and coordinates the art program from kindergarten through grade twelve and thus has the role of guiding art teachers toward attaining an effective art program. The supervisor must assume responsibility for evaluation, inservice education, curriculum changes, and employment of new techniques, developments and improvements in art education.

Promoting and explaining the art program to school and community groups, as well as maintaining close working relationships with local universities, museums, and art galleries, are necessary parts of the supervisor's responsibility. The supervisor must understand student growth and development and be able to suggest ways to motivate students and to interpret the art program.

Knowledge of research findings, in addition to constant contact with others in the profession, is necessary if these objectives are to be accomplished. The art supervisor must have a sensitivity to individuals and understand the process of effecting changes.

imposing adult standards on children's art frustrates their need to translate their personal experiences into visual symbols.

Finally, an art supervisor must evidence these characteristics:
familiarity with art curricula serving different types of students in various environments;
understanding the relationship of art to the total school program;
cooperative relationships with principals and other administrators;
knowledge of ordering art supplies and preparation of budgets;
familiarity with art room planning and ordering equipment;
cooperation with school personnel departments in hiring teachers;
competency in evaluating research findings;
observation of successful art programs which include the humanities, the unified arts program, modular scheduling, and team teaching;
awareness and understanding of new media and techniques for teacher workshops;
competency in the production of art.

All Art Teachers Should:

be qualified art educators who meet state certification standards;
know and teach basic principles of art;
have a working program with aims and structure and a clearly stated philosophy;
stimulate and allow children to express themselves according to their levels of maturity;
develop good interpersonal relations among administrators, teachers, and parents;
keep abreast of new professional materials and techniques, evaluating their worth to the art program;
act as a resource person, providing information and help for administrators and teachers;
consider it their professional responsibility to participate in conferences, PTA programs, and community and civic activities;
provide a wide variety of art media in each grade level with a structure that would allow for depth in the program;
provide for the selection of children's art work for exhibits;
be able to articulate the benefits of a quality art program to the community through news media, letters, and exhibits;
aid children in planning, organizing, and evaluating their art learning experiences;
consider it their professional responsibility to join and participate actively in local, state, and national art education organizations.

ELEMENTARY ART

Program

The early childhood art programs (preschool through Grade 3) emphasize direct experiences in making creative and expressive art works and building sensory perception. The study of art heritage and the development of aesthetic judgment are introduced in primary terms.

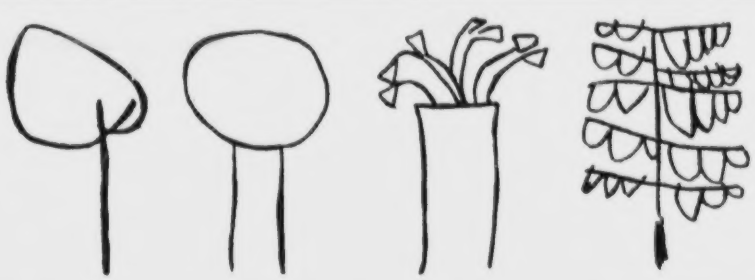
Throughout the intermediate level (Grades 4-8), the four components of art learning are given more nearly equal attention than in the earlier grades, thus expanding and enriching the understandings and skills introduced in the primary grades.

Methods of Providing Elementary Art Instruction

The development of varied methods of providing art instruction in the elementary school is due to the diversity of art programs throughout the state; community size, differences in budget, available personnel, school space, educational philosophy, and other factors. To avoid confusion over the meaning of the various titles given to the different methods of providing art instruction, a brief description of these methods will be given with the most common title applying to each practice.

The following provides some immediate steps in developing and expanding the elementary art program until adequate certified art personnel and facilities are provided.

The child artist creates symbols relevant to his expressive purpose. Change appears in the child's art as his purposes and understanding of the world change.



Schools With No Art Teacher

For schools not served by certified art teachers, the following suggestions concern the development of art programs until art personnel can be employed:

Discuss present program with the staff to ascertain possible areas for program inservice and utilization of materials;

Utilize one or two teachers with special art interests and abilities to teach all the art in the school or to hold inservice programs for other faculty members;

Seek out available art resources in the community and other schools or districts to provide inservice education or combine efforts with several districts for inservice programs;

Establish a district art council or committee comprised of art-oriented teachers representing each school to assess and plan the direction of districtwide art programs.

Work toward securing a district art supervisor who can provide local expertise in the growth and development of the district art program.

Elementary Classroom Teacher

In many schools, the elementary school teacher assumes the responsibilities for instruction in the self-contained classroom situation. She is taught to relate the various areas of learning one to another. She emphasizes the area of creative activities more than it was emphasized in the past.

The classroom teacher must be motivated to continue art activities with her class beyond those actually taught by the art teacher. The classroom teacher is in a position to play an exceedingly important role in the development of a meaningful art experience for the elementary school child. When art is entered into in the spirit of freedom and experimentation, it can be a catalyst that makes other subject pertinent and vital.

The needs and abilities of each individual child are best known to the classroom teacher. In order for each child to develop there must be sufficient quantities of supplies to support art activities that must go beyond the limited experiences of cut-paper and crayon. A series of in-service workshops or college courses is recommended. At all times the art teacher should be available to consult with, support, and encourage the art activities of the classroom teacher.

Proportions become more accurate as children become more objective, intellectual and analytical, with increased ability to see visual relationships.

Activities in Elementary School Art

Art experiences in the elementary school should include:

Drawing in crayon, chalk, pencil, and charcoal
Painting with easel, paint, water colors, fingerpaint, and tempera
Lettering with crayon, cut paper, brush, and pen and ink
Cutting and pasting with paper, odd materials, and metal foil
Constructing in wood, wire, metal, paper, papier mache, clay (ceramics), and plastics
Modeling with clay, sawdust, wire, metal, and wax
Mural and map making with paints, chalk, paper, and other media
Weaving with wool and cotton yarn, and native materials
Puppetry and marionettes
Printing on fabric and paper

Art activities require:

Space for working individually and in groups
Furniture which is easily moved for varied classroom projects
Storage for projects in process
Storage space for visual materials
Clean-up space, including a sink
Vertical wall work areas
Display areas
Traffic lanes to supply, work, and clean-up areas

Specifications for Self-Contained Classroom

Space

Floor and wall space for murals, displays, construction, and painting
Tables, countertops, benches for clay, easels, and crafts

Tables

Long horizontal tables for varied activities.

It is common for children to depict the inside and outside of objects simultaneously.

Work surface should be non-glare and washable.
Tables and benches should be adjustable in height to accommodate children.

Sinks

Sinks should be stainproof, easily cleaned, with multiple mixing faucets, heavy-duty drains and traps to help prevent exit clogging.
Sink should be large enough to accommodate several children at one time.
Easy access reduces traffic problems.

Floors

Floors should be easily cleaned and stain resistant since they are often used as work surface.

Storage

Adjustable shelving for paper, paints, inks, yarns, and brushes.
Bins or crocks that are movable, rust-proof, and air-tight for clay.
Area for student art work in process.
Areas for extra supplies and visual materials.

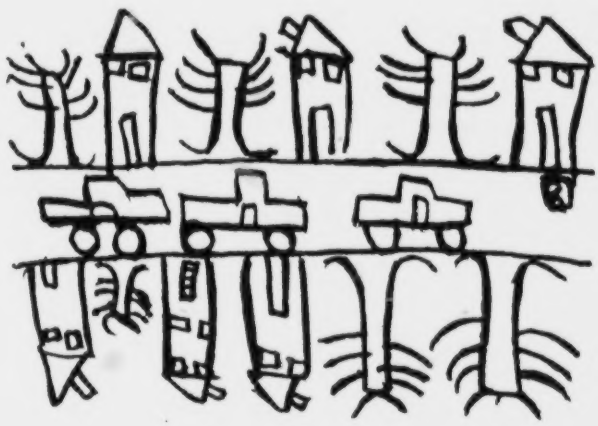
Display Areas

Student art work should be displayed throughout the school—in each classroom, halls, cafeteria, gym, offices, and auditorium.
Display areas should be designed to children's size—**not adults'.**

Art Materials for the Classroom Teacher

The basic materials used in elementary school art activities vary slightly from one grade to the next. Each medium has its own peculiar properties, which dictate the manner in which a child will work and the ease with which he will handle it. Below is listed a variety of materials basic to the fundamental development of drawing, painting, and sculptural skills.

Children often draw the opposite side of streets, tables, and other areas upside down.



SUGGESTED QUANTITIES PER CLASSROOM

Paper		Grades K-3	Grades 4-6
Fingerpaint	16 x 22 pkg.	1 ream	1 ream
Newsprint	32 lb. 12 x 18	2 reams	1 ream
Newsprint	32 lb. 18 x 24	5 reams	1 ream
Manila Drawing	56 lb. 12 x 24	2 reams	2 reams
Manila Drawing	56 lb. 18 x 24	4 reams	4 reams
Colored Construction	80 lb. 18 x 24		
(pkgs of 100 sheets)	black	1 pkg.	1 pkg.
	red	1 pkg.	1 pkg.
	blue	1 pkg.	1 pkg.
	yellow	1 pkg.	1 pkg.
	purple	1 pkg.	1 pkg.
	orange	1 pkg.	1 pkg.
	green	1 pkg.	1 pkg.
	brown	1 pkg.	1 pkg.
Colored Poster Paper	40 lb. 9 x 12		
(assorted colors)			
pkg. of 100 sheets		2 pkgs.	2 pkgs.
Other Papers: depending on program			
Bogus (K-3)		80 lb. 12 x 18 (pkg.)	
White Drawing		60 lb. 12 x 12 (reams)	
Tissue Colored		18 x 24 (quire)	
Foil & Decorative		(rolls)	

Crayons
Large wax, box of 12 colors, minimum 1 box per 2 students.

Paints
Powder Tempera—16 oz. cans
(powder is less expensive than liquid)
black 2 cans each grade
white 4 cans each grade
red 3 cans each grade
yellow 4 cans each grade
blue 3 cans each grade
Fingerpaint—K-3 primary colors.
8 oz. jars 4 jars each color
Optional—4 jars each color
(beginning in Grade 3).

Brushes
K-3—easel $\frac{5}{8}$" and 1" flat semi-stiff, water color No. 7
Intermediate—$\frac{3}{8}$" and 1" flat semi-stiff
Option—other assorted $\frac{3}{4}$", 1", 2" easel flat brushes, glaze brushes (very soft) for clay.

Scissors
5" blunt point, 24 minimum (some left handed).

Tape
Masking or Scotch—4 rolls 1" minimum

Brayers
4" with—in Grades 4-6; $\frac{1}{2}$ dozen or more

Rulers
Grades 4 to 6, $\frac{1}{2}$ dozen

Easel
Double, one or two per class for self-directed art work

Small Table
Available for self-directed work

Clay
Red clay—25 lb. bags—allow one lb. per child; increase as age increases; glazes as desired.

Other materials

Pipe cleaners
Cornstarch for fingerpaint
Liquid starch and detergent
Yarn—assorted sizes and colors
Wire
Corrugated cardboard
Newspapers and magazines
Paper grocery sacks
Wood—assorted shapes

For Teacher Use

Knives
Stapler
Large Scissors
Paper Cutter
Paper Clips
Straight Pins
String
Pans

Elementary Art Teacher

The elementary art teacher is the specialist who teaches art to elementary children within the school system. He works directly with the child and plans lessons, exhibits and field trips with the approval of the elementary art cordinator or supervisor.

Art Consultant

The art consultant is the specialist who does not teach children full-time, but serves as a resource person.

The Traveling Art Teacher

The traveling art teacher (building to building) needs:
adequate time for travel and preparation;
definite storage space for art materials;
proper means for transporting art materials to the classroom;
to acquire an understanding of the limitations of a "moving" art program;
to seek the cooperation of the classroom teacher to make art a team effort;
to make the administration aware of the inherent limitations of traveling.

The Mobile Art Teacher

The mobile art teacher (within a building) should:
have a workable method of bringing art materials to each class;
have a schedule which keeps grade levels together;
be allowed sufficient travel and preparation time between classes.

Time and Scheduling for the Traveling Art Teacher

Art should be an integral part of the total curriculum. The art teacher's contribution should not become the child's sole contact with the subject. The classroom teacher should be responsible for providing other types of art experiences beyond those regularly scheduled by the art teacher. It should be a cooperative effort that indicates a common understanding of sound philosophy.

The art teacher should have a flexible schedule that allows broadening of the art program through field trips, experimental projects, lectures and visual experiences.

Each child should receive a minimum of 40-60 minutes of regularly scheduled art instruction each week, conducted by a certified art teacher. In addition, time, space and materials should be provided for supplementary, independent and individual art experiences in the regular classroom.

Every elementary art teacher should have at least one period each day for advance planning and preparation of materials and displays.

Each art teacher should be responsible for 20 class periods a week and should have a maximum student load of 350 to 450 students per week.

The Art Teacher who has an Art Room

The art teacher who has an art room has many advantages and the potential for a richer art program. There is:

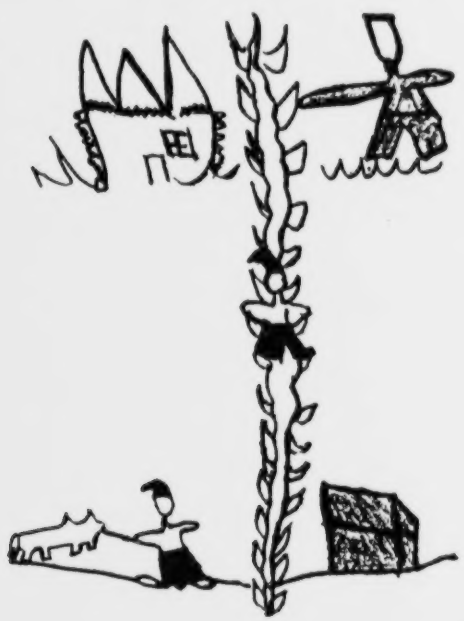
less waste of unused materials;
a better display area for art projects;
more time for the art period;
a controlled atmosphere for learning;
a facility for experimental projects that may be continued;
better use of visual aids—slides, prints, movies, and filmstrips;
potential for extended art programs—clubs, individual projects, and enrichment

The Multipurpose Art Room

Across the nation some elementary schools contain special art rooms and special art teachers. The elementary art and craft room is designed to supplement and broaden art activities of the self-contained classroom. Space and facilities are provided for various projects and processes which require more work area, special equipment and tools that can be shared by all the classes.

There should be one special art room with one special teacher for every 350-450 children. The art room should have at least 50 square feet of work space per

Children will often make a series for describing several events that normally occur in a sequence or at different points in time.



pupil and at least 350 square feet of storage space available for art supplies, materials, equipment, and student work in progress.

Basic requirements include: work surfaces such as tables, art desks, counter tops; wall display area, drawers, files, cabinets; open and closed shelving; metal cabinets for flammable materials.

Storage Areas: general supplies and reserve materials
tools and small equipment
work in progress

Utilities: Water—at least one large deep sink with heavy duty traps and water-resistant counters.

Electricity—adequate ceiling lighting, flexible lighting over specialized work areas, and baseboard electrical outlets (110 and 220 volts).

Equipment: Ceramic kiln with automatic shut-off; film, slide and overhead projectors; small looms, electric hot plates, paper cutter, and basic hand tools.

Source Materials: Books, periodicals, color prints, slides, circulating and permanent exhibits of original art works by students and professional artists.

Art Materials: Paints, papers, cardboards, adhesives, solvents, fabrics, inks, chalks, crayons, glazes, metals, wire, wood, linoleum, brushes, brayers, cutters, and knives.

Converting a Classroom into an Art Room

Many schools do not have a specially designed art room. Thus, conversion of a large ordinary classroom could serve as an interim alternative. Work and storage space would govern class enrollments. The following are minimum essentials for converting a regular classroom to an interim art room:

Sinks—acid resistant with clay trap
Tables—counter-top work areas
Storage units for general supplies and reserve materials, tools and small equipment, and works in progress.
Display units or areas
Utility outlets for appropriate art equipment
Adequate ventilation (oils, clays, solvents)
Adequate lighting
Floors—splash area around sink, easy cleaning

Television Art

The teacher's guide is essential for effective utilization of the televised resources. The guide outlines the television material to be presented. It is an invaluable resource for the classroom teacher.

The teacher's guide usually follows this type of format:

Pretelecast Activities:
background information
concepts to be developed
preparational assignments
vocabulary list
materials list
Telecast:
lesson description

questions to be answered during the telecast
activities to be carried on during the telecast

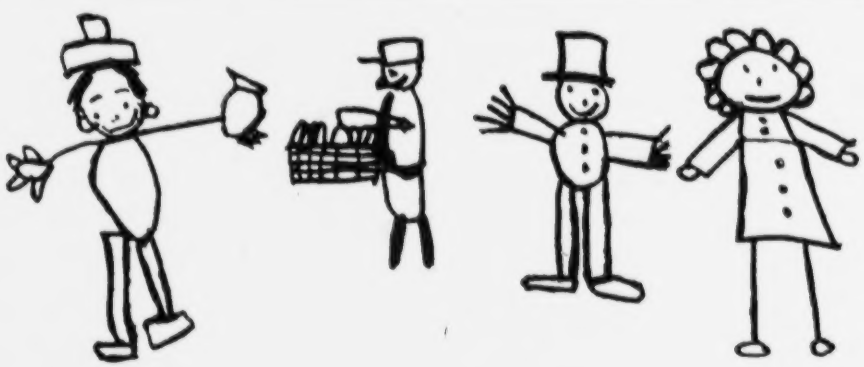
Follow-up Activities:

make, design, sculpt, paint, construct various art work
talk about some of the concepts seen in the program
find and collect examples of art for a classroom or school display
invite or visit a local architect, artist, or craftsman
take a field trip to a museum, gallery, or art exhibition
organize and display various art forms

A lesson guide and the daily schedule, which correlates lesson numbers and telecast dates, must be secured for each series to assure better utilization. To obtain these materials, please write:

LESSON GUIDES
S. C. ETV Center
2712 Millwood Avenue
Columbia, S. C. 29205

As children develop, two- and three-dimensional figures become more complex and more detailed, symbolizing objects and people familiar to them.



A Word of Caution

Because untrained adults often do not understand the processes of creative growth, they will sometimes try to help children draw. The three most common detrimental errors are:

Giving children coloring books, mimeographs, stencils, and other outline drawings to be "filled in" with color. These inhibit the child's freedom to express himself by imposing decisions on him.

Showing children "how to" draw specific forms imposes upon them adult standards which are beyond their reach. A child becomes dissatisfied with his own symbolic pictures and may lose trust in his own ability because of his inability to reproduce successfully what an adult has shown him. His creative growth is suppressed, and he may stop drawing altogether.

Giving a child simple stereotypes and step-by-step copies indicates to him that his own ideas are inadequate. Stereotypes are stiff and inferior in quality to a child's delightful, free creations. In an effort to meet with adult approval, he may resort to drawing stereotypes for security.

Some argue that the child learns discipline by staying within the lines of a given picture in coloring books. However, children color farther beyond the given boundaries in coloring books than in objects they draw themselves. Once conditioned to coloring books, children have difficulty enjoying the freedom of creating.

Many teachers and parents argue, "My children love coloring books." In general, however, young children do not discriminate between what's good for them and what's detrimental. Most children prefer sweets to vegetables, but that doesn't mean that their diets should be confined to sweets.

Imitative procedures (coloring books, stencils, and stereotypes) make the child dependent in his thinking. They do not give him freedom to create. They make the child inflexible because he must follow the outline of what he has been given.

They do not provide emotional relief because they give the child no opportunity to express his own experiences. They do not promote skills and discipline because the child's urge for perfection grows out of his own desire for expression. Finally, they condition the child to adult concepts which he cannot produce alone, thus frustrating his own creative ambitions.

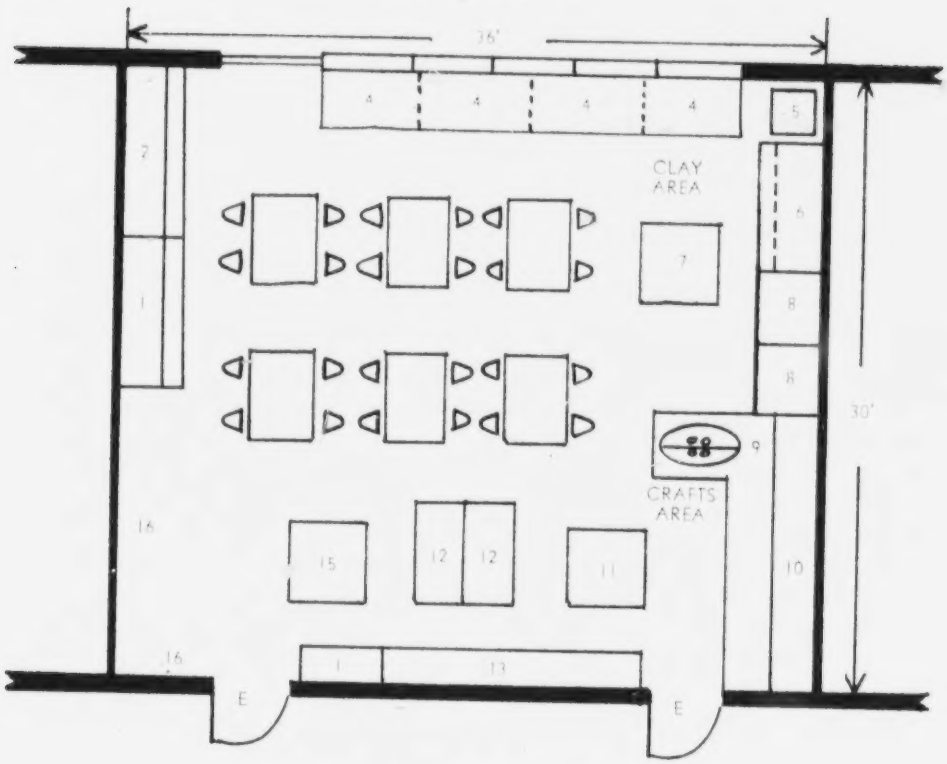
Art Checklist for Elementary Schools

	Yes	No
1. Does the program provide sequential art experiences?		
2. Does the program include the following components:		
a. The visual relationships and aspects of art works (line, shape, color, size, texture, etc.)?		
b. A variety of two-dimensional media (chalk, pencil, pastel, tempera, fingerpaint, etc.)?		
c. A variety of three-dimensional media (clay, wire, puppets, masks, etc.)?		
d. Exposure to art objects (prints, slides, books, field trips to museums and galleries, visiting artists)?		
3. Is the program periodically evaluated?		
4. Do the teachers have state-adopted textbooks?		
5. Is art education included in the master plan on a regularly scheduled basis?		
6. Have there been regularly scheduled art inservice programs in the past two years?		
7. Is there an art supervisor or consultant available to coordinate the program within the school or district?		
8. Are art prints, slides, art books and magazines, and art objects available in the library?		
9. Do teachers use TV art programs to assist in art instruction?		
10. Is student work displayed in the rooms, halls, offices, and cafeteria?		
11. Does every student in the school have the opportunity to participate in regularly scheduled art activities?		
12. Are there adequate supplies and materials to provide for basic two-dimensional (paints, chalk, crayon, paper pastels) and three-dimensional (clay, wire, soap, papier maché, cardboard) art activities?		
13. Are the services of community artists and craftsmen used to enrich the art program?		
14. Is the student's art work original and expressive, rather than stencils, stereotypes, and step-by-step copies?		

15. Facilities:

Art Room	Yes	No	Classroom	Yes	No
work space			work space		
display areas			storage space		
special equipment (kiln, handtools, etc.)			display areas		
sinks			equipment (tables, easels, etc.)		
			sinks		

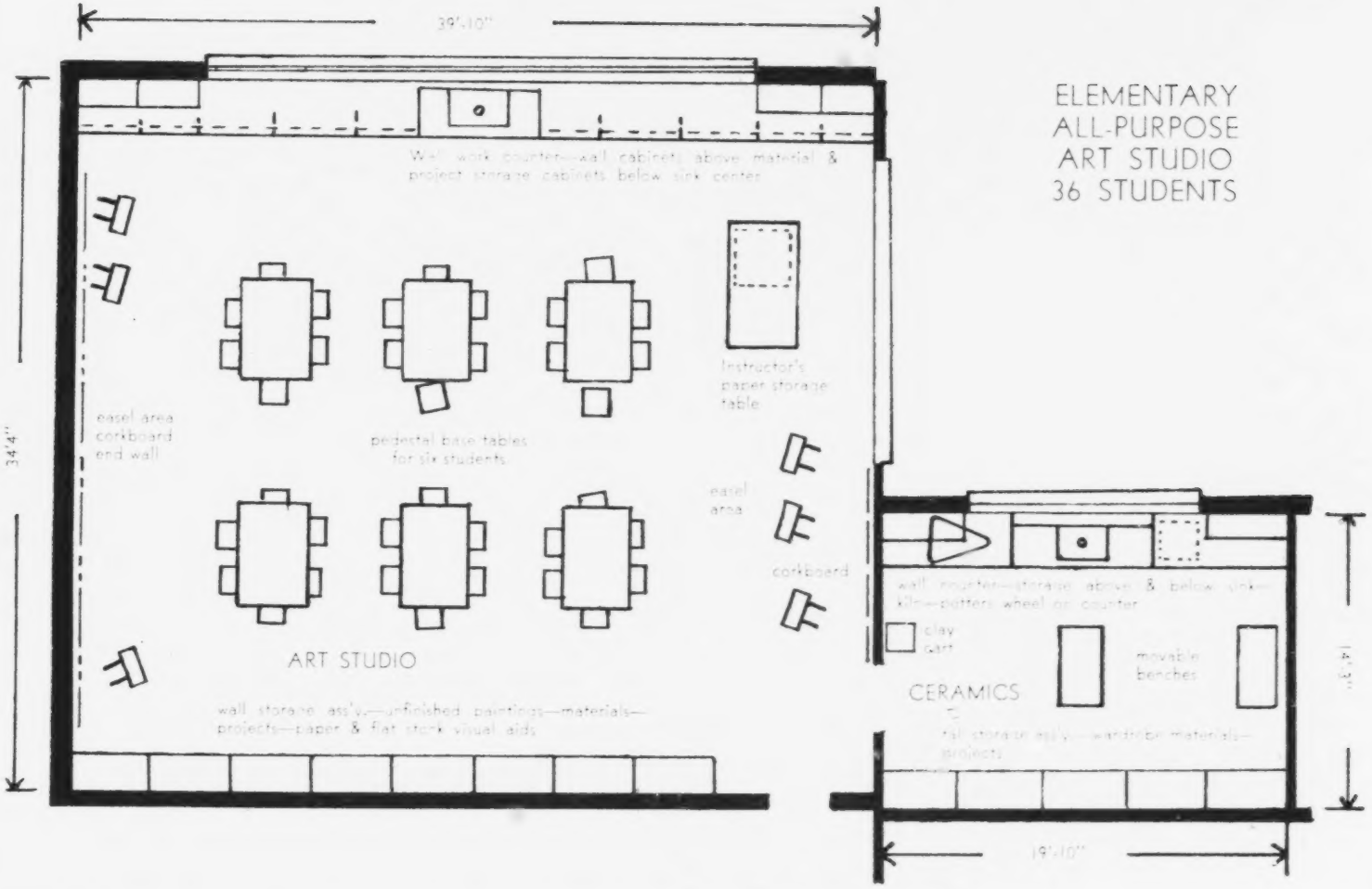
MINIMUM SIZE MULTIPURPOSE ELEMENTARY ART LABORATORY 24 STUDENTS

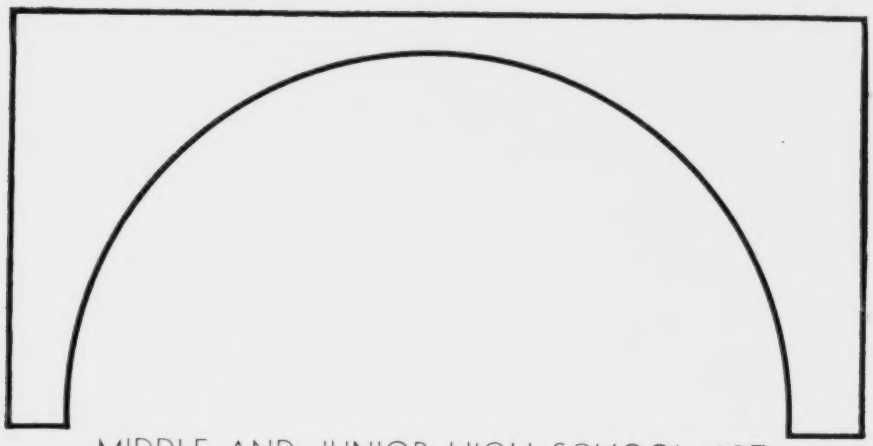


DESCRIPTIONS

1. Blackboard cabinets below for storage of 18" x 24" and 24" x 36" paper and other supplies
2. Bookcase
3. Windows or sliding doors to patio
4. Cabinets under windows—horizontal drawer for storage of student work—work surface over cabinets
5. Kiln
6. Cabinets below for clay storage; shallow cabinets above for glazes and supplies
7. Work table or potters wheel
8. Zinc-lined cabinets above for damp clay; below 2 movable clay bins
9. Sink extended into laboratory; multiple mixing faucets
10. Cabinets below: work surface for soldering, metal crafts—shallow cabinets above work area for tools and supplies
11. Power equipment
12. Work benches
13. Cabinets for student work and supplies; tack board on doors for display
14. Teacher's cloak and storage closet
15. Teacher's desk
16. Work and display wall

ELEMENTARY ALL-PURPOSE ART STUDIO 36 STUDENTS





MIDDLE AND JUNIOR HIGH SCHOOL ART

Program

At the middle and junior high school levels, learning experiences should begin to provide more depth in the four aspects of the art program: perceptual development, making works of art, studying works of art from the past and present, and critical evaluation of art products.

While the entire middle or junior high school art program should be exploratory in nature and broad in concepts and experiences, it should also offer opportunities to acquire basic skills. In Grades 9 through 12 a student should be able to pursue art both as part of the general education program and in specialized electives, such as studio courses or art history courses of greater depth.

Since middle and junior high school organizational patterns vary from district to district, it is quite possible for some art programs to continue as a part of elementary art programs. In other situations, these art programs may be the beginning of art as a part of the general education program for the secondary levels. Because of these various school organizational patterns, it is wise for the administrator and the art teacher to be fully aware of both elementary and secondary art programs to correlate them with the middle or junior high school program.

Time and Scheduling

Every middle school or junior high school student should have art instruction for a minimum equivalent to three periods a week for a year or one period daily for a semester. This facilitates sequential planning of art experiences.

There should be at least one art teacher for every 25 scheduled art periods per week and no more than 25 students per teacher. However, special scheduling may be required for small groups to work in studios and for larger groups to attend lectures and visual presentations.

The Art Room

The general art room in the middle or junior high school should be designed for maximum flexibility. Film or TV viewing, reading, lectures, exhibits, working in two- or three-dimensional media and extracurricular art education require special materials and processes.

As children arrange symbols within their drawings, the placement of one item with respect to another is intentional and meaningful. Things touching the ground in visual reality stand on a "base line," formed by the bottom edge of the paper or drawn by the child.

Every middle or junior high school with an enrollment of 500 pupils should have at least one general art room with no less than 65 square feet of work area per pupil and no more than 25 pupils assigned to the room at any time. In addition, one fourth of the floor space or approximately 400 square feet should be provided for storage space for art supplies, materials, equipment, and student works in progress.

Converting a Classroom to an Art Room

See details in Elementary Section (page 19).

Basic requirements include: work surfaces such as tables, art desks, counter tops; wall display areas; drawers, files, cabinets, open and closed shelving, metal cabinets for flammable materials.

Storage areas for: general supplies and reserve materials, tools and small equipment, and works in progress.

Utilities: Water—at least one large deep sink with heavy duty traps and water-resistant counters.

Electricity—adequate ceiling lighting, flexible lighting over specialized work areas, and adequate baseboard electrical outlets (110 and 220 volts).

Equipment: Ceramic kiln with automatic shut-off, film, slide and overhead projectors; small looms, electric hot plates, paper cutter, basic hand tools.

Source Materials: Books, periodicals, color prints, slides, and circulating and permanent exhibits of original art works by students and professional artists.

Art Materials: Materials which can be handled by the age group: paints, papers, cardboards, adhesive, solvents, fabrics, inks, chalks, crayons, clay, glazes, metal, wire, wood, linoleum, brushes, brayers, cutters, and knives.

Basic Tools and Supplies

The general art room in the middle or junior high school should contain the following furniture, tools, supplies, and instructional aids in addition to those listed for the art room in the elementary school.

Work areas for: ceramics, metal work, printmaking, sculpture, and two-dimensional art activities.

Conference Area: including art office.

Reference Area: with books, periodicals, reproductions, slides, films, and tapes.

Basic tools and supplies for sculpture: chisels, files, rasps, welding and soldering equipment, mallets, plaster, wood, wires, metals, vermiculites, clay, firebrick.

Basic tools and supplies for printmaking: press, metal plates, wood and linoleum blocks, chisels, cutters, silk screen equipment, inks, and brayers.

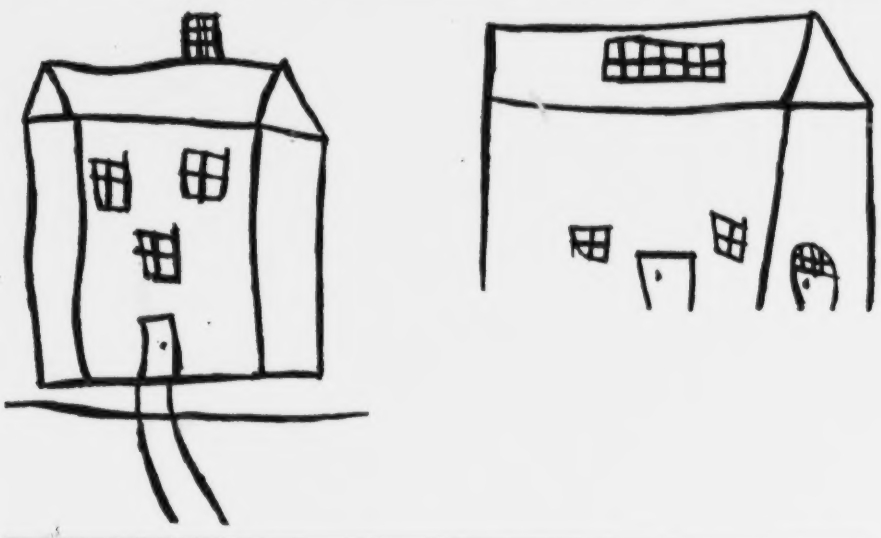
Basic tools and supplies for drawing and painting: brushes, painting knives, drawing and painting surfaces; tempera, acrylic, oil and water color paints; inks, markers, crayons, pens, and pencils.

Basic tools and supplies for textile design: table and floor looms, hooking frames, needles, yarns, fibers, fabrics, and natural materials.

Basic tools and supplies for ceramics: kilns, modeling tools, turntables, potter's wheel, clays, glaze ingredients, portable clay storage bins, and damp boxes.

Basic tools and supplies for photography: dark room, special sinks, enlargers, print boxes, tanks, trays, dryers, mounting devices, cameras, film, chemicals.

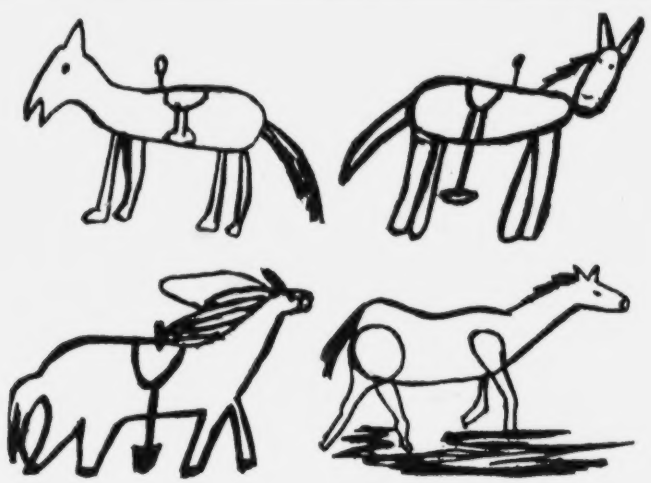
In an attempt to show perspective, children will often show both sides of houses at the same time.

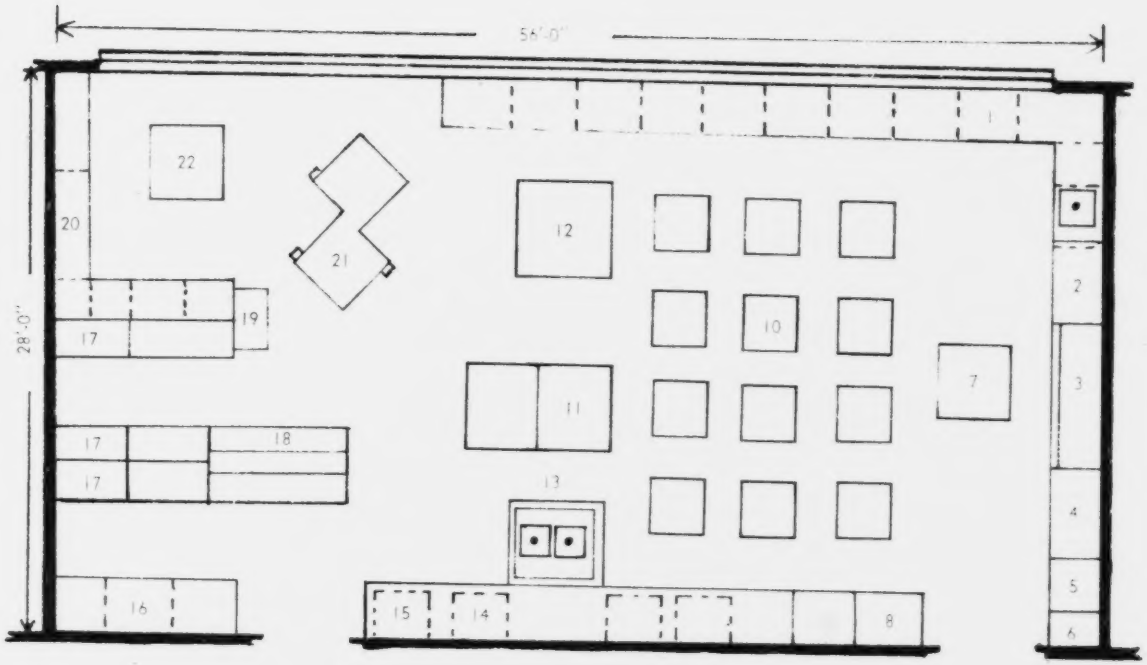


Art Checklist for Middle and Junior High Schools

	Yes	No
1. Does the school have a written statement of philosophy of education which includes objectives of art education?	____	____
2. Is art scheduled for a minimum equivalent to three periods a week for a year or one period daily for a semester?	____	____
3. Does the student receive appropriate credit for art courses?	____	____
4. Are art teachers certified?	____	____
5. Does the program provide for a continuation of basic skills and exploration of new materials and techniques?	____	____
6. Are art prints, slides, books, and magazines available in the library?	____	____
7. The art program has basic tools and supplies for:		
sculpture and ceramics	____	____
drawing and painting	____	____
printmaking	____	____
textile design	____	____
photography	____	____
8. Art Room Facilities		
storage for: general supplies and tools	____	____
student projects	____	____
flammable materials	____	____
student supplies	____	____
sinks	____	____
display areas	____	____
work space	____	____
equipment (kilns, presses, looms, etc.)	____	____

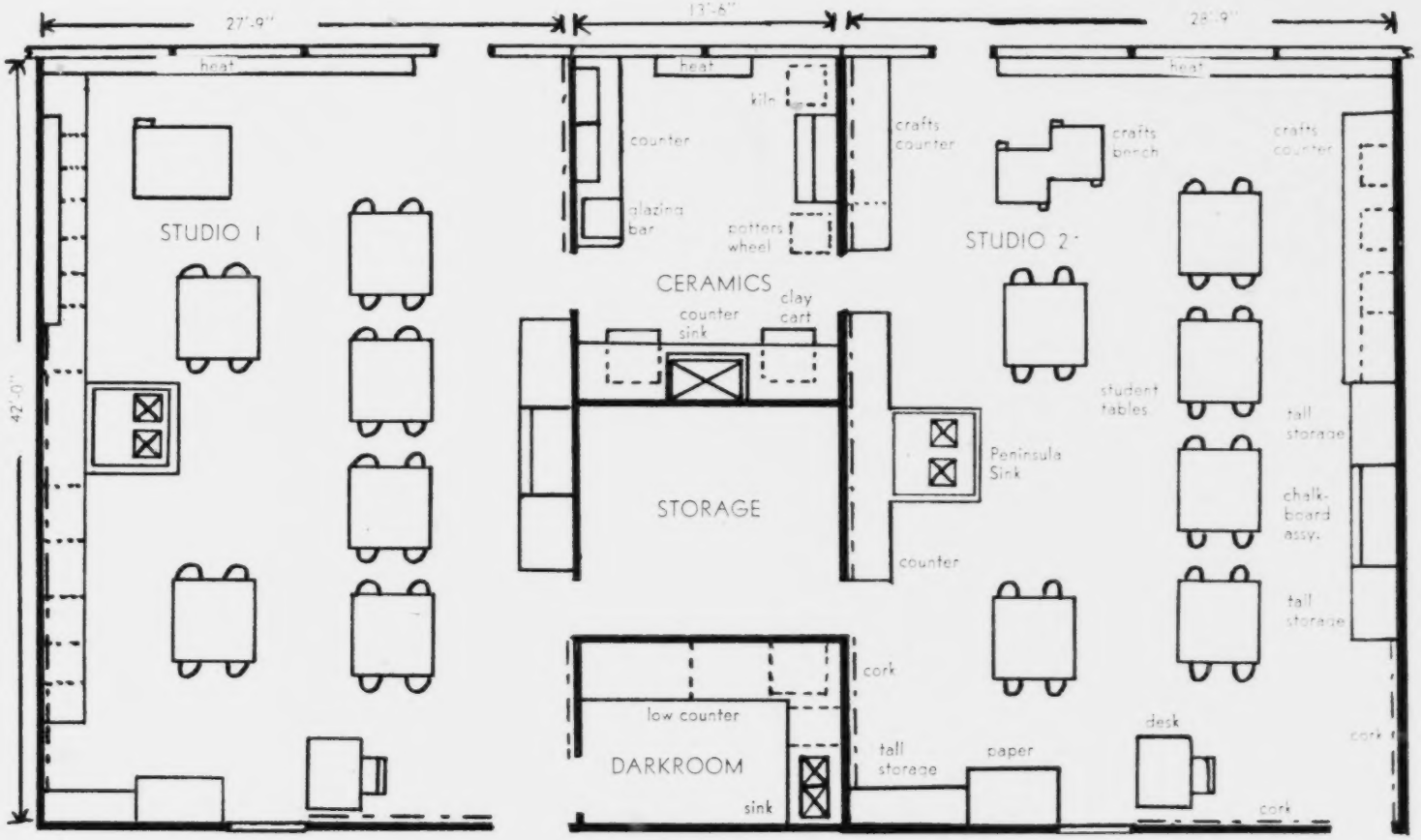
Field trips to a farm, department store, factory, or animal hospital are excellent stimulants to the child's art experience.



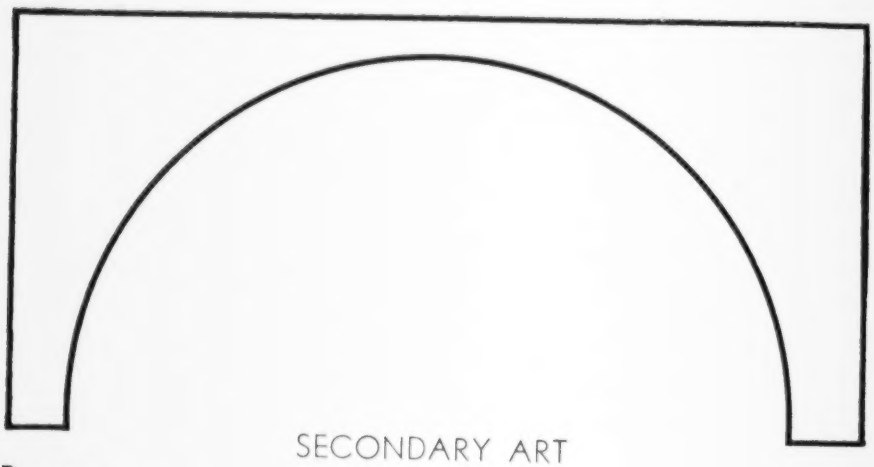


MIDDLE-JUNIOR ALL-PURPOSE ART STUDIO

1. Work & sink counter—storage & kneespaces below
2. Display & storage case
3. Sliding chalkboard & sto. ass'y.
4. Illust. materials case
5. Tote tray case
6. Teachers case
7. Desk
8. Drawing board storage case
9. Display case
10. Individual art tables
11. Four student tables
12. Planning table
13. St. st. Sink center
14. Storage counter
15. Potters wheel counter
16. Ceramics counter—space for Kiln—Damp cab't. below
17. Open drying & project shelving
18. Crafts bench
19. Tool storage case
20. Work & Storage counter
21. Student crafts bench
22. Portable crafts bench



MIDDLE-JUNIOR HIGH ART STUDIO SUITE



SECONDARY ART

Program

At the secondary level, learning experiences should be provided for all four aspects of the art program: perceptual development, making works of art, studying works of art from the past and present, and critically evaluating art products.

In Grades 9 through 12 a student should be able to pursue art both as a part of the general education program and in specialized activities, such as studio courses, art history and humanities courses of greater depth.

As a part of the general education program, the art program should provide a broad foundation and cultural awareness in the visual arts. Specialized electives and advanced art courses would provide for the needs of:

academically talented students
artistically gifted students
career-oriented students
avocationally interested students

Advanced offerings might include drawing, painting, sculpture, ceramics, printmaking, photography, film-making, advertising, fashion illustration, product design, architecture, textiles, metal crafts, jewelry, and art history and appreciation. All advanced offerings should be available to all students as electives according to their interests.

Advanced offerings may take the form of full-year courses, semester courses, individual units within courses, mini-courses, humanities, team-teaching arrangements, flexible scheduling, and other alternatives. The number of advanced art offerings will be determined by the degree of student interest, facilities, equipment, and the training and expertise of the art staff.

Relationship to Elementary Art

The secondary school administrator should know the educational background of all entering students. Students' development may be measured not only by achievement in the language arts, science, mathematics and social studies, but also by their aesthetic responses and their creative approaches to solving problems of space, form, and color. Thus, the amount and quality of art experiences provided at the elementary

level affect the degree of quality of art programs at the junior or senior high school levels. It is important for the secondary principal to encourage and support elementary and middle school art programs.

Time and Scheduling

In Grades 9 through 12, art classes should carry one unit of credit and consist of a minimum of 250 minutes a week. It might be desirable to schedule both long and short periods to fit varying needs. Special groups, mini-courses, team teaching, and individualized instruction may be utilized.

There should be at least one art teacher for every 25 scheduled art periods per week in the secondary school.

There should be no more than 25 students per teacher for each class; however, special scheduling may be required to provide for small studio groups and large groups for lectures or visual presentations.

Art Rooms

If educational programs are to be effective, school buildings must be suitably located, properly equipped, adequately supplied, and well maintained. Important factors to be considered in planning art facilities include:

predictable changes in school population;
planned revisions in the educational program;
changing needs of the community;
proposed new buildings.

Planning Art Rooms

The planning of school facilities is a cooperative procedure involving the educational staff, citizens of the community, consultants from local or nearby colleges and universities, art teachers, architects, and interior designers. Of primary importance in planning are the needs and ages of the group who are to use the room and the relationship of art to the total educational program.

Types of Art Rooms

Art rooms are usually of two types. One may be a general multipurpose art studio workshop. Where more than one art room is planned for a school, a suite of individually designed art rooms is used.

Converting a Classroom to an Art Room

See conversion details in Elementary Section (page 19).

Necessary Educational Specifications

Statement of the philosophy of the art program;
Description of the art program and the nature of its activities;
List of the particular needs of the art teacher;
List of the kinds of equipment needed to conduct the desired art program;
List of the kinds of work areas needed;
Instructions concerning special placement of facilities;
Estimate of approximate number of students who will use the facilities; total enrollment to be served;
Allowance for planned program changes in the future;
Understanding of who will be using facilities other than the designated group: e.g., adults, clubs, and civic and community groups.

Trends in Planning Functional Secondary School Art Rooms

Art classrooms are being designed more and more like studio-workshop combinations for use as all-purpose rooms, favoring the inclusion of such separate quiet areas as library lounges and planning areas.

More art departments are being planned with rooms which have movable walls or storage walls which permit an easy arrangement of space. Such flexibility in planning will allow for changes in enrollment and for enlarging the art program. The possibility of work-area variations in rooms of the new type allows for flexibility of teaching techniques and continuous curriculum development.

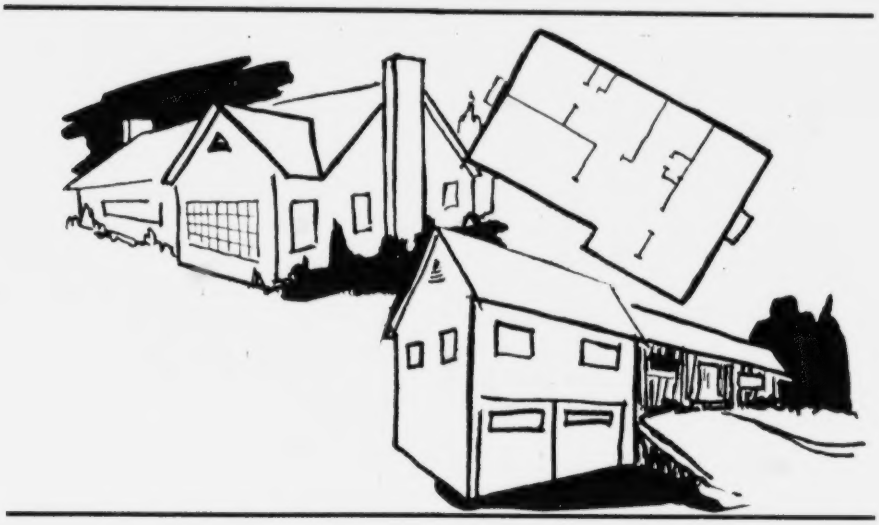
When more than one art room is needed in a school, there is a tendency to provide rooms of various sizes with different facilities for particular learning areas. In a junior high school with an enrollment of 1500, three such art rooms are considered necessary; whereas, in a senior high school, a studio workshop of larger proportions is considered adequate.

Art rooms should be located on the ground floor where art activities may be readily observed by pupils, teachers, and visitors; cartage of supplies is facilitated; transportation of equipment, exhibits, and materials is made easier; and direct access is provided to outdoor painting, sculpture, and sketching areas.

When possible the art room should have east-west orientation in order to provide non-glare, north-south light. In any case, the best lighting available should be used. There should be both natural and artificial lighting to provide a uniform distribution of shadow-free and glare-free illumination. Because lighting is so often changeable, planners should seriously consider lighting arrangements of controlled daylight, warm fluorescent lamps and glass embedded with wires (because glass can be completely opaque and controlled electronically), for a variety of light sources within a single room.

It is also desirable to have the art room located adjacent to, or at least near, the theater-auditorium, and rooms used for scenery and property construc-

Architecture, fashion illustration, product design, photography and commercial art are a few areas some students may pursue as a lifetime career.



tion, costume making, and storage, as well as near industrial arts and home economics facilities.

When only one art room can be planned for a building, the all-purpose art room is the logical choice. Versatility is its great virtue. It will prove functional both in a core curriculum program and in a traditional departmental program.

When several art rooms are to be planned for a building, specialized art rooms can be clustered around an all-purpose art room. An arrangement of this type supplements the space of the specialized art rooms and extends the range and quality of activities of the all-purpose room. The space and budget demands of the all-purpose room are greater than those of the traditional general art room, yet a large majority of the new rooms being constructed are the all-purpose studio-workshop type.

Display space other than that provided in the art department is being included in many school plans. Such space is often located near the main entrance, but is also found throughout the building. This plan permits a comprehensive showing of student work as well as exhibits of cultural interest, thus extending the influence of the art department. Displays take on the characteristics of a small art gallery when the exhibit includes 50-100 works. A window-sized opening with adjustable-height shelves in the side of the art room which faces the corridor will allow a variety of art objects to be shown.

An audiovisual area should be included in each art room. Small groups in a darkened art studio-classroom, rather than in a large auditorium, can view audio-visual presentations. Materials for audiovisual presentations include:

films, slides, filmstrips, recordings, photographs, reproductions, maps, graphs, models, books, newspapers, periodicals, television, program tapes, and opaque projectors.

Planning With the Architect

A written statement of the art program and its needs, formulated through the cooperative efforts of administrators, art teachers, art supervisors, and other school personnel, should be provided the architect in the preplanning stage of construction. This statement will differ from school to school within a given community, depending upon the particular characteristics and needs of the school area population. Those who compile the statement must plan with the architect to enable him to visualize a physical and psychological setting that will be conducive to learning through the visual arts. It is highly desirable for the architect to visit some art classes in operation.

General Guidelines for Determining Physical Aspects of the Art Room

Size Every secondary school of 500 pupils or less should have at least one general art room with no less than 65 square feet of work area per pupil. One fourth of the area of the room or approximately 400 square feet of space should be provided for storage. Storage space should be within, adjacent to, or connected with the art room.

Space Planning should center on the art student who requires:

space that is generous in area, psychologically free and stimulating, and flexible enough to afford:

a variety of sizes of working groups—large, small, and individual;

a variety of activities—quiet, contemplative, research-centered; noise-involved, discussion-centered, and material-centered.

Furnishings for work areas should include:

counter-top work areas, cabinets with heavy-duty hardware, easels, desks, benches.

groupings for discussions, audiovisual presentations, and reference study.

There should be a location in which the teacher can:

have a work area;

have a demonstration desk;

keep personal books and equipment, possibly a semi-enclosed portion of a general storage area;

keep reference work and records in filing cabinets;

store bulk materials in a locker.

It is important that storage equipment be considered in planning allotments of space. It would be advantageous for the architect and the teacher to decide upon equipment needs together, basing decisions upon concerted study.

Equipment and Materials

The architect should be provided with a list of equipment and sizes. The uses to which an art room is subjected necessitates a careful study of the furniture requirements. Each activity requires a different type of furniture and surface.

Furniture and equipment should be planned for comfort, health, and safety and for meeting the educational and artistic needs of the students and teachers who will use it. Movable tables, work benches, counters, easels, and chairs should be among these basic furnishings.

The general art room in the secondary school, in addition to the furniture, tools and supplies, and instructional aids listed for the art room in the elementary school, should contain the following:

Work areas for: ceramics, metal work, photography, printmaking, sculpture, and two-dimensional art activities.

Conference Area: including art office.

Reference Area: with books, periodicals, reproductions, slides, films, and tapes.

Basic tools and supplies for sculpture: chisels, files, rasps, welding and soldering equipment, mallets, plaster, wood, wires, metals, vermiculites, clays, and firebrick.

Basic tools and supplies for printmaking: press, metal plates, wood and linoleum blocks, chisels, cutters, silk screen equipment, inks, and brayers.

Basic tools and supplies for drawing and painting: brushes, painting knives, drawing and painting surfaces, tempera, acrylic, oil and water color paints, inks, markers, crayons, pens, and pencils.

Basic tools and supplies for textile design: table and floor looms, hooking frames, needles, yarns, fibers and fabrics, and natural materials.

Basic tools and supplies for ceramics: kilns, modeling tools, turntables, potter's wheel, clays, glaze ingredients, portable clay storage bins, and damp boxes.

Basic tools and supplies for photography: dark room, special sinks, enlargers, print boxes, tanks, trays, dryers, mounting devices, cameras, film, and chemicals.

Sinks

acid-resistant, all-purpose, projecting;

located away from traffic areas;

accessible from both sides;
island sink is most useful;
special device, such as plaster trap, to prevent exit clogging;
should be located against tile wall and on water-proof floor;
equipped with four or more swivel spigots, hot and cold controls;
should have drainboard or built-in drying racks;
stainless steel, monel metal and soapstone are commonly used in art rooms.

Storage

Storage areas should be designed to hold standard sizes of certain basic equipment. Adequate and organized storage of supplies and equipment is essential in maintaining an uncluttered art room. Good storage facilities encourage correct use and care of supplies and equipment, guarantee ready accessibility of supplies, and simplify ordering of new supplies. Six types of storage are required to meet the needs of the average art program:

1. Bulk storage of general supplies—A room that can be locked should be located adjacent to the art room and equipped with deep adjustable-height shelves of varying dimensions. These shelves can be mounted on casters for easy handling of large bulky materials. Some schools have a central storage space; others have individual storerooms for each art room. Whatever the arrangement, storage areas must be controlled and maintained.

If possible, everything should be stored within reach, not requiring the use of a ladder.

Items should not be stored on the floor.

Storage trays and racks for small tools and materials should be used.

Narrow width vertical shelving and low, horizontal shelving is desirable for various types of paper storage.

Many art supplies can be stored on open shelving.

Cabinets with heavy-duty hardware or drawers, cupboards with adjustable shelves, and cubicles should be provided in the general storeroom for storage of 3-D objects.

Bins should be provided for the storage of wood or large roles of paper.

A high counter is useful in handling supplies, and at least one section beneath the counter top should be fitted with shallow drawers for storage of large illustrative materials.

Space is also needed as a station for a utility cart to be used in moving supplies to the classroom.

2. Tool and material storage—It is usually advisable to have tools located on wall panels adjoining the place where they are to be used. Portable panels are recommended when the tools are to be used in different rooms or carried to different rooms or areas within a room. Special racks similar to drawing-board racks may be constructed to store tool boards.

3. Project storage—Adequate storage space is needed for partially completed art projects. Twelve-inch shelves mounted on the walls six feet from the floor are most useful for temporary storage of ongoing projects. Many projects are wet when in process or after completion.

The storage area must have many shelves and must be well ventilated for quick drying to prevent warping and molding and to eliminate spontaneous combustion or

explosion. Aluminum or plastic trays which slide into grooved racks are excellent for storing wet work. Portable, waterproof trays are easy to carry, to work on, and to store with a minimum amount of effort and damage to work in progress.

Vertical racks on the tops of shelves or cabinets permit storage for drying oil paintings, watercolors that are mounted, and drawing boards.

4. Storage of student supplies and equipment—Locker space for small individual supplies and equipment and space for smocks, armatures, personal objects, books, and reference materials are needed.

5. Limited storage of supplies used daily in classroom—

paper storage:

Space should be provided for large and small sheets and rolls of paper. Dispensers, sliding tray-like shelves in under-counter spaces, and large shallow drawers with dividers in compartmented cabinets are desirable. Paper maybe stored in rolls in bins, placed on rolls or towel rods and fitted to wall brackets, or hung from ceiling arrangements to conserve space.

clay storage:

Containers for storing moist clay may be of several types. Metal-lined wooden cubicles fitted with casters for portable storage; clay-carts; and airtight cabinets to keep clay moist for further work are handy. Twenty-gallon plastic containers mounted on dollies provide ideal portable storage for clay, plaster, and vermiculite. A drying cabinet, free of dust and drafts and fitted with pegboard to promote slow drying, is desirable.

oil paints and solvents:

These should be stored in metal-lined fireproof cabinets or containers. Paints, acids, and cleaners should be stored in closed metal cabinets. Paint cans should be kept closed. Solvents, thinners, and cleaners should be stored in safety cans. All such material should be carefully and accurately marked "caution: poison" or "flammable," depending on their content. Promptly after use, oily rags and papers should be placed in metal waste cans with hinged covers.

6. Storage of reference material—Legal-size office file cabinets for mounts or reproductions are needed. Sliding shelves for large reproductions or mounts, and shelves or cabinets for three-dimensional objects are to be used by teachers.

Display Facilities

There should be provision for:

space for two- and three-dimensional student work and works by other artists;

open and closed areas, some of which may be locked;

areas in which art work can be viewed by other students, visitors, and interested school personnel.

Wall cases should be fronted with flush-wall plate glass and should contain adjustable shelves. Back-entry doors will permit easy installation and the cases should be fitted with corkboard or display in pin-up of flat work. All cases should be fitted with locks and should be properly illuminated.

Wall surfaces should be utilized as display surfaces for large work. Doors of cabinets can be covered with tackboard or corkboard for display. Some wall sections, with proper surfacing, can be used from floor to ceiling for large displays.

Sketching, painting, crafts, and collecting are some of the avocational activities pursued as the work day decreases.

Outdoor Activities and Facilities

An adjacent, outside concrete apron or patio will prove most useful for large projects, outdoor sketching classes, research in light and shade, color and light studies, sculpturing and figure drawing.

Provision for Visual Aids

Adequate provision must be made for the use of such visual aids as the opaque projector and the filmstrip or slide projector. Storage space, blackout curtains, and electrical outlets are required. Audiovisual aids, including television, should be used widely in the schools. All art rooms should be provided with a recessed screen or one that may be pulled down.

Acoustical Facilities

The ceiling and some wall space in the art room should be given acoustical treatment to reduce the noise of crafts activity and to reduce the interference that arises from groups carrying on necessary discussions. Sound can be controlled in all parts of a building through the use of insulating and noise-absorbing materials.

Noises can be reduced by installing floor covering such as rubber tile, by using tack boards in place of chalkboards, and by hanging draperies. Acoustical materials possess aesthetic as well as functional qualities and should be carefully selected.

Color Selection

School architects, paint experts, and local art teachers should cooperatively select the colors for the art room interior. They should be concerned with the harmonious relationship of interior colors to the architectural plan. All paints should be washable.

Utility Outlets

The number of electrical, gas, and air outlets will be determined by the type of program to be conducted in a particular art room. However, the increased em-

phasis on three-dimensional design and the use of power tools and equipment will call for more outlets.

Outlets of 110, 208, and 220 volt electrical services should be installed on the basis of preferences for various types of work. A minimum number of electrical cords should be used. Provision should be made for floor outlets mounted flush for pedestrian safety; ceiling outlets; portable and permanently installed power tools (some of which require special voltage); slide, filmstrip, and motion picture projectors; hot plates; ceramic and enameling kilns; and other electrical equipment as needed.

Wall outlets are most useful at counter height. Strategically placed outlets for spray booths, air compressors, and display spaces must be considered. Gas, electrical, and air outlets will be necessary in jewelry and metal working areas.

Permanently installed power equipment, especially kilns, should be wired on separate lines controlled by individually locked switches or should come from a central warning unit equipped with a door that can be locked.

Gas outlets should be spaced about 30 inches apart along the top rear of a long asbestos-covered crafts bench. All gas outlets should be controlled from a master valve which can be locked. A special gas outlet should be provided in an enclosed work area for large soldering and annealing work with compressed-air torches.

Floors

The floor of an art room should be attractive, easy to care for, and durable. Light colored rubber or asphalt tile reflects light and is easily maintained. Cement floors are not recommended. Speckled or geometrically patterned tile designs show less soil than solid colors.

The floor should be as skid resistant as possible. Highly waxed floors should be avoided. In the metal work area, the floor should also be acid resistant. There should be a floor drain in the ceramic area.

Walls

Part of the corridor wall of an art room might be constructed of glass in order that passersby may easily observe and enjoy the visual activities. One entire wall might be floor-to-ceiling corkboard, tackboard, or pegboard material for displaying work.

One wall might be used entirely for work areas; one might be of storage or double duty type with reversible slides. Walls should have acoustical treatment. Use of wall space as chalkboards and corkboards should be considered.

White boards are available on which one may write, letter, or draw with specially prepared colored crayons which erase with a cellulose sponge. A six-foot chalkboard or crayon board is adequate for most art rooms. Many teachers prefer several small chalkboards placed in relation to work areas rather than one large chalkboard, especially in the studio-workshop type of art room.

Display boards should be changed at least once every two weeks for display of two-dimensional work. Corkboard surfaces should be placed in well-lighted areas at a height corresponding to the eye level of the student. Celotex, homosote, and building board are also used, but generally cork is considered best for display boards. The specific location of each board depends upon the overall interior design plan.

There should be space for two- and three-dimensional work of students and mature artists. The surface should be soft enough for thumbtacks, pins, staples, and

similar attach-sliding panels. Adjustable poles of the types used for lamps and room dividers are fitted with a panel of chalkboard, corkboard, or pegboard, permitting quick and easy rearrangement of display areas. Cork may be painted in color with one of the water soluble latex paints without surface cracking or peeling. A variety of textures is also available in cloth faced boards.

Free-standing display cases should be located out of the main traffic but should be easily accessible for viewing.

Ceilings

Ceilings should be covered with sound-absorbing material. The placing of some outlets in the ceiling is advocated by electrical engineers.

There should be some provision for hanging mobiles and other art projects from the ceiling. Roll-up screens and rolls of paper can be stored on brackets from the ceiling.

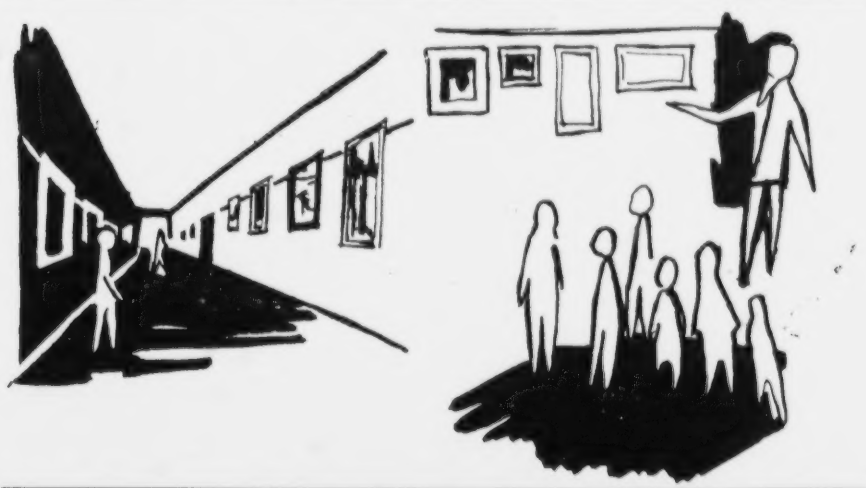
Lighting

In South Carolina natural lighting changes so often and so rapidly that some form of artificial lighting should be considered in planning an art room. Lighting arrangements which permit controlled daylight are highly desirable, as is reflected light without a direct light source.

A northern exposure is desirable to provide nonglare daylight. Scientifically planned lighting, ventilating, and heating facilities not only protect health, but also contribute to a stimulating environment for more effective learning. Consult with lighting engineers to select the best lighting system available to provide uniform distribution of shadow-free and glare-free illumination. To supplement this, use:

Movable spotlights placed in the ceiling or on light poles, adjusted for special effects and uses, especially for demonstration and display areas;

Some students pursue the cultural study of art, becoming curators, artists, writers, critics, philosophers, teachers and leaders in the cultural life of their community.



Skylights and translucent, light-diffusing plastic domes;
Opaque shades, draperies, venetian blinds, and skylight louvers.

Ventilation and Heating

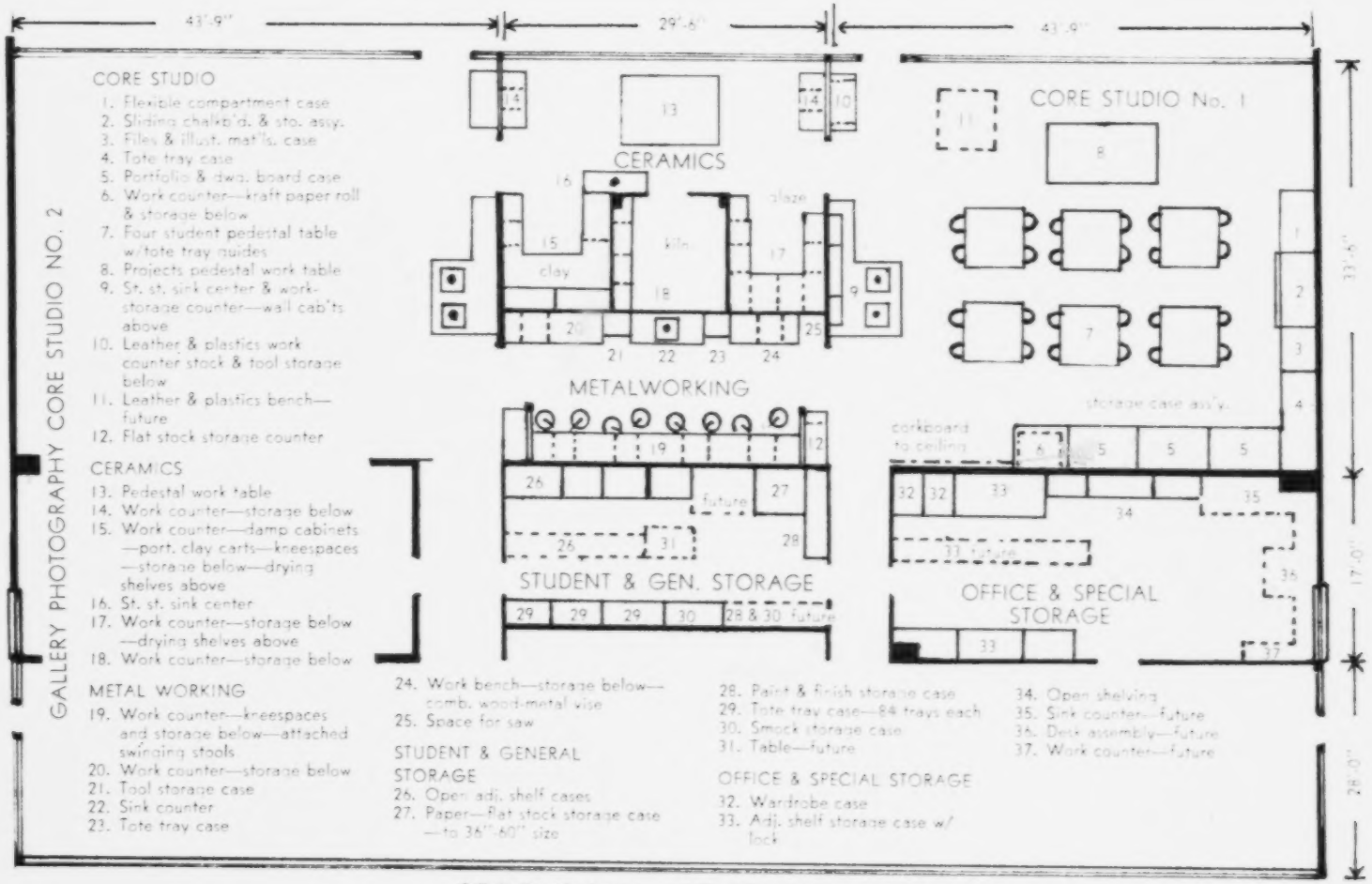
A temperature of 68-70° Fahrenheit is recommended for schoolrooms in which quiet activities are conducted. In art rooms and laboratories where there is more physical movement and activity, the temperature should be maintained at 65-68°, with a recommended relative humidity of 45 percent.

Most modern schools have a combined heating and ventilating system, which provides even, draft-free distribution of air and regulates humidity and temperature.

Adequate ventilation is necessary in art rooms to provide for the drying of art objects and projects (oil paintings, clay pieces, papier-mâché, plaster, and watercolor). For this reason, it is sometimes necessary to provide separate facilities adjusted to particular needs.

Art Checklist for Secondary Schools	Yes	No
1. Does the school have a written statement of philosophy of education which includes objectives of art education?	____	____
2. Is art offered as a part of the general education program?	____	____
3. Are specialized electives offered to meet the needs of:		
the artistically talented student?	____	____
the art career-oriented student?	____	____
the avocationally interested student?	____	____
4. Are art classes offered on a regularly scheduled basis?	____	____
5. Does the student receive appropriate credit for art courses?	____	____
6. Are the art teachers certified?	____	____
7. Are art prints, slides, books, and magazines available in the library?	____	____
8. Does the art program have basic tools and supplies for:		
sculpture?	____	____
drawing and painting?	____	____
printmaking?	____	____
textile design?	____	____
ceramics?	____	____
photography?	____	____
9. Art Room facilities		
storage for:		
general supplies and tools	____	____
student projects	____	____
flammable materials	____	____
daily supplies	____	____
student supplies	____	____
reference materials	____	____
sinks	____	____
display areas	____	____
work space	____	____
equipment (kiln, presses, etc.)	____	____

SENIOR HIGH SCHOOL ALL PURPOSE ART STUDIO



CORE STUDIO

1. Flexible compartment case
2. Sliding chalkb'd. & sto. assy.
3. Files & illust. mat'ls. case
4. Tote tray case
5. Portfolio & dwg. board case
6. Work counter—kraft paper roll & storage below
7. Four student pedestal table w/tote tray guides
8. Projects pedestal work table
9. St. st. sink center & work-storage counter—wall cab'ts above
10. Leather & plastics work counter stock & tool storage below
11. Leather & plastics bench—future
12. Flat stock storage counter

CERAMICS

13. Pedestal work table
14. Work counter—storage below
15. Work counter—damp cabinets—port. clay carts—kneespaces—storage below—drying shelves above
16. St. st. sink center
17. Work counter—storage below—drying shelves above
18. Work counter—storage below

METAL WORKING

19. Work counter—kneespaces and storage below—attached swinging stools
20. Work counter—storage below
21. Tool storage case
22. Sink counter
23. Tote tray case
24. Work bench—storage below—comb. wood-metal vise
25. Space for saw

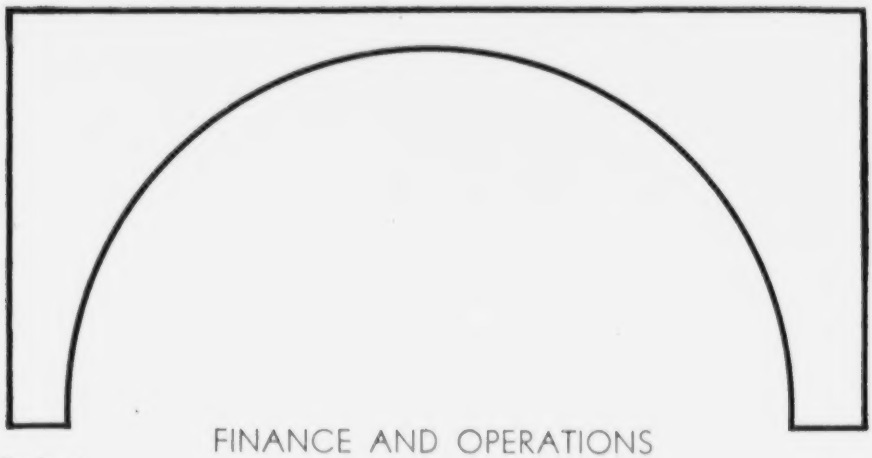
STUDENT & GENERAL STORAGE

26. Open adj. shelf cases
27. Paper—flat stock storage case—to 36"/60" size
28. Paint & finish storage case
29. Tote tray case—84 trays each
30. Smock storage case
31. Table—future

OFFICE & SPECIAL STORAGE

32. Wardrobe case
33. Adj. shelf storage case w/ lock
34. Open shelving
35. Sink counter—future
36. Desk assembly—future
37. Work counter—future

SECONDARY ART STUDIO SUITE



FINANCE AND OPERATIONS

Budget

Because of the constant variations in prices and the variability of art programs, it is not possible to recommend a specific per-pupil budget. However, the art budget should provide for the following:

Art supplies and materials required by the program;

Purchase of new equipment, replacement of old equipment, and repair and maintenance of all equipment;

Reference and teaching materials: magazine, films, slides, books, and prints;

Increased needs caused by changes in enrollment and expansion of offerings;

Conference expenses for art personnel—meals, lodging, and transportation;

Exhibition costs—matting, insurance, transportation, and display units;

General school needs supplied by art program—bulletin board materials, art festivals, and assembly programs;

Expense of field trips and guest consultants.

Criteria for Selection of Art Supplies and Materials

The suggested list below does not include all materials that every school needs; neither does it imply that all items should be continuously stocked. Acquisition of materials and supplies should reflect the objectives of each school's plan for development and improvement of the art program.

The criteria fall into four broad basic groups—variety, quantity, quality, and organization. In each group, certain questions require an answer before the best selection of supplies and materials can be made. Each district or school must answer these questions individually. No pat answers apply.

- **Variety**

  What kinds of art supplies and materials do we need?

  1. Do these materials meet the developmental needs and interests of students?
  2. Are these materials for all students in a general art program?
     Is art mandatory?
  3. Are these materials for a selected group of students?
     Is art an elective?
  4. Are planned pupil activities a basis for the variety of materials needed?

5. Do these materials promote and encourage curiosity, interest, initiative, imagination, problem-solving, and creativity?

What use is to be made of these materials:

1. In individual projects?
2. In classroom activities?
3. In the total school program?
4. In extracurricular activities?
5. In community and state display?
6. Do we have a balanced art program when we use these materials and supplies?

- **Quantity**

How much and how many of each kind of materials do we need? Art materials are of two kinds: those that must be purchased and those that may be obtained without cost. Every school needs both. The materials suggested are only a starting point, since art programs are highly personalized.

1. Is there an up-to-date listing of materials which are available from the community in which you live?
2. Is there a satisfactory method for acquiring supplementary materials as need arises?
3. Is there a plan for keeping an inventory of materials in stock?
4. Is a checklist kept on approximate amounts of expendable materials used per semester?
5. Some materials may be shared profitably by several teachers, classrooms, or students. These may be interchanged and reused. Are there adequate service arrangements to make materials readily and conveniently shareable by all authorized teachers and students? Is there a listing of available materials?

- **Quality**

Insofar as possible, selection should be made on the basis of sample observations, examinations, actual demonstrations, or evaluations from previous workshops which reflect satisfactory answers to these questions:

1. Is the quality of the materials of standard or better grade?
2. Will materials perform as presented?
3. Are their durability and permanance established?
4. Have they been tested and proved satisfactorily usable for classroom and studio art activities?
5. Have they been laboratory tested and analyzed to make certain that they contain no harmful materials in sufficient quantities to be injurious to the human body?
6. Are they wrapped or packaged in durable material for easy storage, stacking, and handling?
7. Is constant and continuous checking made of new and improved products, different packagings, and increased uses of these products?
8. Are you satisfied with the results of the products purchased?

- **Organization**

How can we get the best materials and the maximum value for funds expended?

The cost of materials is affected by:

1. Terms of sale
2. Bulk of purchase

3. Method of purchase
4. Date of purchase
5. Method of handling
6. Method of shipping
7. Method of storage
8. Method of distribution

What method is used for procuring materials?

1. Multi-county bid or purchase?
2. County bid or purchase?
3. District bid or purchase?
4. School center bid or purchase?
5. Individual school bid or purchase?
6. Grade group purchase requisitions?
7. Individual teacher requisition or independent order?

If districts assemble a list of needs for all schools, order the materials in bulk, and have them sent to a materials center for distribution, there is a considerable saving. Without adequate arrangements for safe storage and quick, easy distribution, it is often unsatisfactory.

What distribution is used?

1. Is provision made for central storage and an effective and orderly system of distribution?
2. Is the person responsible for distribution sufficiently trained in the efficient handling of art supplies and materials?
3. Is provision made for securing adequate expendable materials (consumed day-by-day)?

What storage is available?

1. Central storage for district? school? classroom?
2. Is provision made for care of materials that are in storage?
3. Is the person trained and efficient in handling storage, keeping inventories, and dispensing supplies?

Is the inventory record maintained on a minimum/maximum balance basis, with adequate thought given to a realistic reorder point?

Liability for Pupil Injuries

School administrators and teachers are legally responsible for providing adequate instruction and supervision to protect students from injury in school-related activities. Such a duty does not mean school personnel are personally liable for student accidents, which the reasonably cautious person could not easily foresee nor avoid by reasonable precautions. Personal liability will result when a teacher or administrator neglects to instruct or supervise a student concerning his safety and this negligence results in pupil injury.

Art classes, like gym and science classes, require a greater degree of care than most other classes because of the greater risks. Therefore, the teacher directly in charge should first consider the particular students involved (especially their age); the nature of the activity; and the equipment, tools, chemicals, etc. to be used.

For precaution, teachers should:

regularly inspect facilities, machinery, tools, etc., and effect needed repairs, or remove from use if faulty;

instruct pupils in proper safety precautions—make their own rules if none are available or if available rules are not sufficient;

actually demonstrate proper techniques when working with dangerous materials or equipment;

place appropriate notices in areas or on items to remind students of hazards; utilize safety devices, such as goggles, gloves or masks;

supervise activities—if they must leave, leave students in hands of a qualified, competent person only; special caution is required when students are in strange surroundings, such as field trips;

be alert for and implement any other safety precautions needed.

Even though school administrators, generally, are not responsible for the negligence of their teachers, they are responsible for the general supervision of school activities. This means that administrators should establish general safety rules for the school and should impress on teachers the degree of care necessary.

In addition to the responsibility for general supervision, the principal or administrator needs to be conscious of any specific duties required by school board rules and regulations.

The school administrator should also exercise special care when he volunteers to supervise specific activities himself. The administrator will not be personally liable unless he (1) fails in his general supervisory responsibility, (2) assumes responsibility through direct participation, or (3) orders a particular act to be done.

If an accident does occur, personnel should not administer first aid unless it is an emergency. Emergency procedures should be clearly established by art personnel and administrators to be followed in the event of serious injuries.

Community Resources

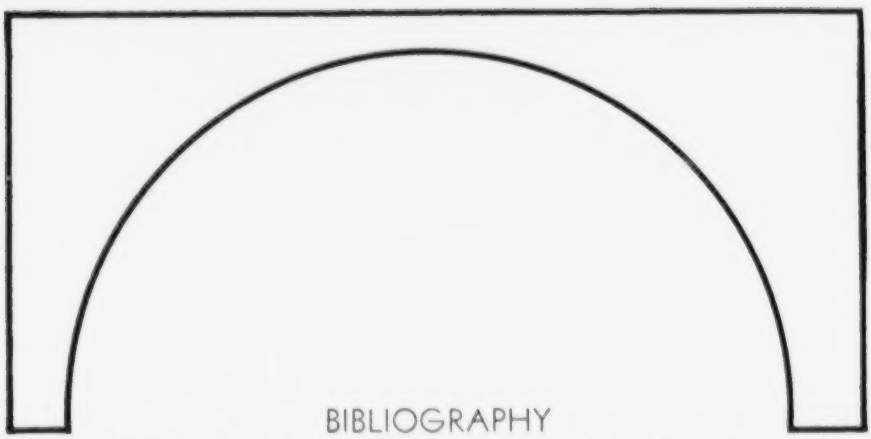
Most communities have many resources which can be beneficial to the art program. The obvious sources of help are museums, art galleries, travelling art exhibitions, mobile art vans, community art councils, art clubs, college and university art departments, and local practicing artists and craftsmen. Many of these sources have provisions for educational extension.

Other sources include individuals with art-oriented careers within the community such as: architects, designers, draftsmen, interior designers, fashion illustrators, photographers and city planners.

Less obvious resources are people, not necessarily artists, who have had interesting experiences, have travelled, widely, and have special art interests or hobbies. Often these experiences, shared with the students, reveal new ways of seeing and responding to their environment.

Another source often overlooked is the community itself, which is a multiple manifestation of visual responses. These include public buildings, houses, parks, libraries, city squares, commercial buildings, and window displays.

Making use of the community and its resources will have many benefits—some immediate and measurable, others more subtle and more difficult to measure. The involvement of students, educators, and the community can have an enriching effect, enlarging the interests, understanding, and visual awareness of those concerned.



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